

1917  
C97

Cuthbert

The Genuineness of Certain Tragedies Ascribed  
to Seneca in the Light of Vocabulary and Syntax



THE GENUINENESS OF CERTAIN TRAGEDIES ASCRIBED TO  
SENECA IN THE LIGHT OF VOCABULARY AND SYNTAX

BY

DOROTHY LUCILE CUTHBERT

A. B. University of Illinois, 1916.

THESIS

Submitted in Partial Fulfillment of the Requirements for the

Degree of

MASTER OF ARTS

IN CLASSICS

IN

THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1917



1917  
C97

UNIVERSITY OF ILLINOIS  
THE GRADUATE SCHOOL

May 31 1917

190

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Dorothy Lucile Cuthbert

ENTITLED **The Genuineness of Certain Tragedies Ascribed**

**to Seneca in the Light of Vocabulary and Syntax**

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF **Master of Arts in Classics**

*W. A. Oldfather*

In Charge of Major Work

*H. V. Barton*

Head of Department

Recommendation concurred in:

*C. M. Moss,*  
*H. V. Barton*

Committee

on

Final Examination

376609



## TABLE OF CONTENTS.

	Page
Bibliography -----	1
Part I - Historical Survey -----	3
Part II - Experimental Investigation -----	14
Appendix - Tabulations -----	29



Digitized by the Internet Archive  
in 2013

<http://archive.org/details/genuinenessofer00cuth>

BIBLIOGRAPHY.<sup>1</sup>

- E. Ackermann: De Senecae Hercule Oetaeo, Philol. Supplement v. 10  
(1907) pp. 325 ff.
- Th. Birt: Zu Senecas Tragödien, Rhein. Mus. v. 34 (1879) pp. 509 ff.
- " " Seneca, Preussische Jahrbücher v. 144 (1911) p. 292 n.3.
- E.C. Chickering: Introduction to Octavia Praetexta, Doctor's Diss.  
(1910) New York, pp. 23 ff.
- A. Cima: Sulla Composizione della Fenicie, Revista di Filol. v. 32  
(1904) pp. 255-9.
- F.G.P. Habrucker: Quaestiones Annaeanae, Diss. Königsberg (1873)  
p. 47.
- D. Heinsius: Preface to Diss., reprinted in Schröder, Delphis ed.  
(1728) pp. b 3 ff.
- H.M.C. Kingery: Introduction to Three Plays of Seneca, New York  
(1908) p. 9.
- F. Leo: L. Annaei Senecae Tragoediae accedit Octavia Praetexta,  
Berlin (1879) pp. 48-74; 89-134.
- " " Gott. gel. Anz. (1906) p. 6.
- J. Lipsius: Preface, reprinted in Schröder, Delphis ed. (1728)  
pp. b ff.
- P. Melzer: De Hercule Oetaeo Annaeana, Progr. Chemnitz (1890)  
pp. 1-37.

---

<sup>1</sup>This is by no means a complete bibliography of the subject. The most recent discussions of the questions to be considered by Ladek, Siegmund, and others, I have not summarized, partly because of the lack of time at my disposal and partly because their results have not yet been submitted to a thorough-going critical analysis. The main purpose of the preliminary investigation in this thesis is, after all, a test of the vocabulary and some features of the syntax.



- O. Ribbeck: Geschichte der Römischer Dichtung, Stuttgart (1892) v. 3  
p. 72.
- G. Richter: De Seneca Tragœdiarum Auctore, Diss. Bonn (1862).  
  
In L. Annaei Senecae Tragoediae, Leipzig (1902)  
pp. XXII-XXXI; 319-20.
- M. Schanz: Geschichte der Römischen Litteratur, Handbuch der  
Klassischen Altertums-Wissenschaft, München (1913)  
v. VIII, II, 2, pp. 51-70.
- A. Steinberger: Hercules Oetaeus fabula num sit a Seneca scripta  
(Abh. für W. v. Christ, München 1891) p. 188.
- W.C. Summers: The Authorship of the Hercules Oetaeus, Classical  
Review v. 19 (1905) p. 40.
- L. Tachau: Zu Senecas Tragodien, Philologus v. 46 (1888) pp. 378 ff.
- R. Werner: De L. Annaei Senecae Hercule, Troadibus, Phoenissis  
Quaestiones, Diss. Leipzig (1888) p. 44.



## The Genuineness of Certain Plays Ascribed to Seneca.

### Part I. Historical Survey.

There are ten tragedies which have, at one time or another, been ascribed to the philosopher Seneca. The purpose of this investigation is to gain some evidence which may be useful in determining the genuineness of some of these tragedies in the light of vocabulary and some features of the syntax, a detailed study of which has been made possible by the preparation of a critical Index Verborum to Seneca's Tragedies by Professors Oldfather, Canter, and Pease.

Of these tragedies, Octavia Praetexta has been proven conclusively to be the work of some later writer than Seneca. This is the only one of the ten which is a purely Roman tragedy, based on historical facts. The reasons for assigning it to someone else than Seneca are (1) that it is omitted from the best manuscript tradition (E); (2) that Seneca himself is one of the characters; and (3) that it gives an accurate description of the death of Nero although Seneca, as is well known, was put to death three years before that event.<sup>1</sup> Just who the author was remains uncertain and the dates assigned to it range all the way from the time of Tacitus to the fourteenth century A.D. More probably, it should be assigned to the Flavian period when feeling in regard to Octavia was in a state of ferment.<sup>2</sup>

Richter<sup>3</sup> adds other cogent arguments. The particle mox,

---

<sup>1</sup> Cf. Kingery, p. 9. <sup>2</sup> Chickering, p. 75. <sup>3</sup> Richter, De Sen. Trag. Auc. pp. 1 ff.



which is never used in the other nine tragedies, appears eight times in the Octavia, sometimes even in the sense of deinde. At, which occurs almost fifty times throughout the other plays, is found only twice in the Octavia and then in manuscript corruptions. Retro is not found at all although it is frequently used in the other nine plays. Adjectives ending in -ficus and -fer which abound in the rest of the corpus do not occur in the Octavia. There is none of that exuberance and often faulty profusion of speech which is found in the other tragedies, and the style is, for the most part, more concise and simple, whether or not this quality is to be praised. The author of the Octavia followed the same rules of prosody in the senarius as those observed in the other nine plays, but is more cautious about using permissable licences. The anapaests, however, differ from those of the other plays in that hiatus and syllaba anceps are much more often found allowed. Hiatus occurs inappropriately in the middle of a thought eight times; syllaba anceps, besides those places where the thought ends, sixteen times; they occur in conjunction four times. The author has twice transgressed the law that a dactyl should not precede an anapaest, a licence which this play shares with the Hercules Oetaeus alone.

The authorship of some of the other nine tragedies has not been undisputed. There are four theories which have been supported at different times by different authorities:<sup>1</sup> that they are all the work of the well-known philosopher; that they are all the work of the philosopher in collaboration with others; that he wrote only

---

<sup>1</sup> Summarized well by Kingery p.9.



a few of the tragedies while the others belong to other authors; that he wrote none of them. Erasmus,<sup>1</sup> by the method of subjective criticism, supported the last theory. Lipsius,<sup>2</sup> on the basis of literary appreciation alone, thought that not more than two of the plays were worthy of Seneca. He distributed them among three authors. D. Heinsius,<sup>3</sup> upon the basis of the amount of Stoic doctrine contained and horrors portrayed, divided the plays among four authors. Nisard<sup>1</sup> supposed them to be the result of collaboration of members of the Seneca family, viz.— M. Annaeus Seneca Rhetor, his two sons, L. Annaeus Seneca the philosopher and Mela, and the latter's son, the poet Lucan. Leveé<sup>1</sup> ascribed them to a Seneca tragicus whom he identified with M. Novatus Seneca, brother of the philosopher, who was later adopted and took the name of J. Gallio. The view which admits that a certain Seneca wrote the plays but not the philosopher Seneca rests on two passages in ancient authors.<sup>4</sup> Martial writes in I, lxi, 7,

"Duosque Senecas unicumque Lucanum  
Facunda loquitur Corduba."

Sidonius Appolinaris, in a letter to Magnus Felix, explains that one of these Senecas is the teacher of Nero and that the other is a writer of plays patterning after Euripides and Aeschylus. But shortly after, he confuses Caesar's "Gallic War" with his "Civil War" which makes him appear rather untrustworthy as a historian

---

<sup>1</sup> Chickering, pp. 23 ff.

<sup>2</sup> In Schröder, p. b ff.

<sup>3</sup> In Schroder, p. b 3 ff.

<sup>4</sup> Richter, De Sen. Trag. Auc., p. 1 ff.



of literature. Confusion among the Senecas has always been caused by the similarity of names that differ only in the praenomen. Quintilian and many others use simply the name Seneca, which would lead us to suspect that there was only one writer of tragedies by that name, else it would have been necessary to discriminate between them. It is noteworthy also in this connection that when Quintilian unquestionably means the philosopher he also uses simply Seneca.

The tragedies Medea, Hercules Furens, Troades, Thyestes, and Phaedra are vouched for by ancient authorities and their authorship is no longer questioned.<sup>1</sup> As for Agamemnon, Oedipus, Hercules Oetaeus, and Phoenissae, Pais<sup>1</sup> considers them to be spurious. Richter<sup>2</sup> agrees with him, except that he does not include the Phoenissae in this class. The latter is objected to because of its brevity, the fact that it has no chorus, and is not coherent.<sup>3</sup> There are three theories about this tragedy. Birt<sup>4</sup> considers that it is composed of one or more lost tragedies which were fully completed; Cima<sup>5</sup> and Ribbeck<sup>6</sup> believe that these excerpts are merely the beginnings<sup>7</sup> of one or more tragedies which were never finished nor intended to be joined; Leo<sup>7</sup>, however, thinks they are

---

<sup>1</sup>Schanz, p.53.

<sup>2</sup>Richter, De Sen Trag. Auc. p.1 ff.

<sup>3</sup>Werner, p. 44.

<sup>4</sup>Birt, Rhein. Mus.34, p. 523.

<sup>5</sup>Cima.Revis. di Filol. 32, p.255-9.

<sup>6</sup>Ribbeck, v.3, p.72.

<sup>7</sup>Leo, Gött. gel. anz.(1906) p.6.



only show pieces or exercises never intended to be developed further. This is the theory now most generally accepted.

Agamemnon and Oedipus arouse suspicion because ~~they~~ <sup>has</sup> each ~~have~~ a double chorus and because of peculiar metrical forms of which Richter<sup>1</sup> made a detailed study. He noticed several other discrepancies as well: etiam is found only once in each of these tragedies while there are eighteen instances in the others. In the same way quoque, found only once in each of these, occurs seventy times in the others. On the other hand donec, which occurs four times in Oedipus, once in the Hercules Oetaeus, and once in the Octavia, is not found at all in the rest. Adhuc is not used in Oedipus although there are thirty-two cases of its use in the other plays. Palam is used as a preposition in Agamemnon and as an adverb in Hercules Oetaeus but not at all in the rest. Attamen is used only in Agamemnon; adversus only in Oedipus. Lateo is used with the dative case in Oedipus. Lucan also uses this construction. Pergamon is neuter gender in Agamemnon; feminine in Troades. Pelopeus of the others becomes Pelopius, once evidently for the sake of the metre, but not always. The adjective festus is used by other writers only in connection with things but in Agamemnon is used of persons. In lucem is used in place of ad lucem or sub lucem. Lustrum signifies a single year in verse forty-two in Agamemnon. Many obsolete words are found, particularly in Oedipus. For these reasons Richter is inclined to believe these two tragedies to be the work of another hand. Leo<sup>2</sup>, however, in 1878 by a

<sup>1</sup>Richter, De Sen. Trag. Auc. p. 16 ff.

<sup>2</sup>Leo, L. Ann. Sen. Trag. p. 110.



comparison of Agamemnon, lines 589-636; 808-866, with Oedipus, lines 403-508; 709-763, comes to the conclusion that these tragedies must have been written by the same author and so, if one of them is accepted as genuine, the other must necessarily be accepted also. The Oedipus is vouched for by ancient authorities.<sup>1</sup> If this is considered proof of its genuineness, we must consider Leo's argument for Senecan authorship valid. But besides this proof, there is the fact that the Agamemnon itself is also vouched for by Priscian. Both are now generally conceded to be the work of Seneca.

The Hercules Oetaeus is not so easily disposed of. There are several difficulties to be overcome: it is a second play about Hercules; it is abnormally long; it violates the unity of place; it has a double chorus; its plot is incoherent. D. Heinsius<sup>2</sup> denied the genuineness of the whole play. Richter<sup>3</sup> was the first to subject it to a systematic examination and as a result he also believed it to be spurious.<sup>4</sup> Besides the metrical eccentricities, he found that etiam, which is used in all the other plays, is entirely absent here. Saltem used only twice in all the other plays is found in this one alone seven times. Nempe which is seldom used in the others, occurs nine times in the Hercules Oetaeus. Here only are used fere, propter, and interim in the sense of interdum. Forte occurs elsewhere only once in Agamemnon. Quamquam is used absolutely with the participle in verse 1862 and quiescant

<sup>1</sup>Richter and Peiper ed. 1902 p. xxiv-xxxi.

<sup>2</sup>In Schröder, pp. b3 ff.

<sup>3</sup>Summers, p.509.

<sup>4</sup>Richter, De Sen. Trag. Auc., p.1 ff.



with the accusative in verse 1589. Genus is frequently put for genus humanum. Genus in the sense of natio appears in three verses of this tragedy- not an unknown use, but different from that of the other plays. Ponite is used with the accusative. The active form of aucupare is found here. Colus is constantly inflected in the fourth declension. This is also done in Oedipus, but in the Hercules Furens it appears in the second declension. The intransitive verb sonari is used for audire in verse 693. Viden is also found here alone. These are some of the reasons why Richter thought the Hercules Oetaeus spurious but later,<sup>1</sup> after further investigation by other men, he is not so sure of his position. Many authorities suppose that Seneca wrote certain parts of this tragedy and that the rest has been supplied by another rather unimaginative person. Habrucker<sup>2</sup> thinks lines 1-232 and lines 1691 to the end are spurious. Leo<sup>3</sup> holds the same opinion in regard to the Hercules Oetaeus as he does about the Phoenissae, that is, he thinks that Seneca wrote two scenes, one about the jealousy of Deianira and the other about the abduction of the virgins, simply for practise and that they have been joined together and elaborated by some later author to form the tragedy as it has come down to us. His proof rests on two classes of arguments.<sup>1</sup> In the first class he points out frequent resemblances in the thought and expression of the Hercules Oetaeus to passages in the other plays, especially the Hercules Furens.

---

<sup>1</sup>Summers, pp. 40 ff.

<sup>2</sup>Habrucker, p.47.

<sup>3</sup>Leo, L. Ann. Sen. Trag., pp.48-74.



By them he hopes to show that the author of the spurious parts relied on the other plays of Seneca for his ideas and language. His second line of argument goes into such criticisms as slovenly grammatical construction and metrical usage, laxity and weakness of thought, poverty of language, and peculiarities of style and especially vocabulary.

Summers, who also believes that the Hercules Oetaeus is patched up from other plays by some editor, nevertheless criticizes Leo's method in an article entitled, "The Authorship of the Hercules Oetaeus", printed in "The Classical Review" for 1905.<sup>1</sup> He says that Leo weakens his first argument by not believing in it very firmly himself. He admits that Seneca often quotes himself in the other plays; nor is it at all inconceivable that a man may present the same idea more than once in a long list of works. He says he may have succeeded in proving merely that the Hercules Oetaeus was written later than the other plays, yet its poor workmanship would be an argument against this. As for the second class of arguments, Summers is of the opinion that the points brought up are not decisive enough. But most destructive to the value of his proof is the fact that Leo has undoubtedly glossed over the defects of the first seven hundred odd lines which, for reasons of his own, he has chosen to call genuine. Tachau, using the very same method has proved that lines 104-172, which are contained in Leo's "genuine passages", are spurious.

---

<sup>1</sup>Summers, pp. 40 ff.



Birt is not convinced by the reasons of Leo.<sup>1</sup> He says that the spuriousness of the play may be just as effectively proven by the first part as the last. The eccentric word spellings—quom for cum, inclutus for inclitus, volgus for vulgus, etc.—are found in both parts. The plural of colus is coli in verses 218 and 668. The brachylogical expression genus for genus humanorum is in verse 63. Fors is used for forsitan in verse 574, a thing unknown elsewhere in Seneca. The genitive of the personal pronoun for a possessive pronoun is not found in other plays of Seneca, but it occurs in the Hercules Oetaeus verse 557 and later in other places. Sonari is used in the sense of vocari in verse 693. This usage is met with elsewhere only in the writings of Nemesianus, the African poet (A.D. 482), to whom has been ascribed a poem called Laudes Hercules. Interim is used for interdum in verse 931, but also in 482. Although Seneca offers no example of a pyrrhic word in the fifth thesis, Hercules Oetaeus has one not only in 757 and 1847, but also in 406. A word of one syllable is used at the end of an Asclepiadean in verse 151. A dactylic word in an anapaestic system appears in 197. That the first part should be free from the insipidity and crudity of the last part is psychologically easy to explain. A school-man's work is always best towards the beginning. Thus by Leo's own method Birt proves satisfactorily to himself, at least, that the whole thing is spurious. Later, however, he gives up this position in view of the results of Ackermann's investigation. He is convinced that Ackermann has established the genuineness of the play and adds that Seneca himself refers to the content of this drama in De Beneficia I, 13, 2 f.<sup>2</sup>

<sup>1</sup>Birt, Rhein. Mus. 34, p. 509. <sup>2</sup>Birt, P. Jhb. 144 p. 292 n. 3.



Melzer, in an article entitled De Hercules Oetaeo~~no~~ Annaeana, (1890), also refuted Leo's second class of arguments, but, unlike Birt, he believed the whole play to be genuine. He agrees that it is the most imperfect of all the tragedies of Seneca. It does lack coherence. For instance, Deianira does not always appear to have the same purpose. In the last part she seems not to know the effect of the poisoned robe, although in the first part her knowledge of its destructive powers is her reason for sending it. These inconsistencies are not denied by Melzer but he rather thinks they are deliberate means of indirect description of a woman who is beside herself with jealousy, claiming to find examples of this method in other plays of Seneca. He is of the opinion that the tragedy is in the sketch stage of development with many duplicate scenes from which a choice would eventually have been made.

In 1905 Ackermann<sup>1</sup> comes to the aid of Melzer by refuting more conclusively Leo's first class of arguments. If Leo objects to the play because its title is identical with that of another, what title does he assign to the seven hundred and forty "genuine lines"? Seneca is not the only man who has written two plays by the same name. Sophocles, for instance, wrote two Aiaces. Nor should we be offended by the change of scene. No one denies that the same thing is done in Aeschylus' Eumenides and Sophocles' Ajax. Even in Seneca's Phoenissae the scene shifts. We ought not to reject it on account of the double chorus, since

---

<sup>1</sup>Ackermann, pp. 325 ff.



we find the same thing in Agamemnon. Moreover, Melzer<sup>1</sup> and Steinberger<sup>2</sup> hesitate whether they should not postulate a double chorus for the Medea whose authorship is not challenged. As for its length, while it contains 1996 verses, Hercules Furens has 1326, leaving a difference not large enough to prove anything. It is not impossible to find other tragedies of almost equal length, eg., Sophocles' Oedipus Coloneus, which has 1779 lines, and Euripides' Phoenissae, which has 1776. Besides, Juvenal ridicules the great length of tragedies in one of his poems. Hercules Oetaeus and Octavia are the only ones which end with a choral ode. This fact has been used to prove the spuriousness of the former. On the other hand, it may be said that Phaedra and Octavia are the only ones that begin with a solo instead of a prologue. Is Phaedra therefore spurious? Leo, Birt, Richter, and Tachau condemn it because it contains so many passages which are simply "weak imitations" from the other plays; but Ackermann cites fifteen passages from the Medea which are similar to passages in seven of the other tragedies. Would Richter call them something else than "weak imitations" or would he call the Medea spurious? If the Medea is accepted, it is possible that the Hercules Oetaeus may have been written by Seneca, so far as this argument is concerned. To strengthen his point, he calls attention to several examples where repetition occurs within a single play. Such repetitions

---

<sup>1</sup>Melzer, pp. 1-37.

<sup>2</sup>Steinberger, p. 188.

The first of these is the fact that the  
 second of these is the fact that the  
 third of these is the fact that the  
 fourth of these is the fact that the  
 fifth of these is the fact that the  
 sixth of these is the fact that the  
 seventh of these is the fact that the  
 eighth of these is the fact that the  
 ninth of these is the fact that the  
 tenth of these is the fact that the  
 eleventh of these is the fact that the  
 twelfth of these is the fact that the  
 thirteenth of these is the fact that the  
 fourteenth of these is the fact that the  
 fifteenth of these is the fact that the  
 sixteenth of these is the fact that the  
 seventeenth of these is the fact that the  
 eighteenth of these is the fact that the  
 nineteenth of these is the fact that the  
 twentieth of these is the fact that the  
 twenty-first of these is the fact that the  
 twenty-second of these is the fact that the  
 twenty-third of these is the fact that the  
 twenty-fourth of these is the fact that the  
 twenty-fifth of these is the fact that the  
 twenty-sixth of these is the fact that the  
 twenty-seventh of these is the fact that the  
 twenty-eighth of these is the fact that the  
 twenty-ninth of these is the fact that the  
 thirtieth of these is the fact that the  
 thirty-first of these is the fact that the  
 thirty-second of these is the fact that the  
 thirty-third of these is the fact that the  
 thirty-fourth of these is the fact that the  
 thirty-fifth of these is the fact that the  
 thirty-sixth of these is the fact that the  
 thirty-seventh of these is the fact that the  
 thirty-eighth of these is the fact that the  
 thirty-ninth of these is the fact that the  
 fortieth of these is the fact that the  
 forty-first of these is the fact that the  
 forty-second of these is the fact that the  
 forty-third of these is the fact that the  
 forty-fourth of these is the fact that the  
 forty-fifth of these is the fact that the  
 forty-sixth of these is the fact that the  
 forty-seventh of these is the fact that the  
 forty-eighth of these is the fact that the  
 forty-ninth of these is the fact that the  
 fiftieth of these is the fact that the  
 fifty-first of these is the fact that the  
 fifty-second of these is the fact that the  
 fifty-third of these is the fact that the  
 fifty-fourth of these is the fact that the  
 fifty-fifth of these is the fact that the  
 fifty-sixth of these is the fact that the  
 fifty-seventh of these is the fact that the  
 fifty-eighth of these is the fact that the  
 fifty-ninth of these is the fact that the  
 sixtieth of these is the fact that the  
 sixty-first of these is the fact that the  
 sixty-second of these is the fact that the  
 sixty-third of these is the fact that the  
 sixty-fourth of these is the fact that the  
 sixty-fifth of these is the fact that the  
 sixty-sixth of these is the fact that the  
 sixty-seventh of these is the fact that the  
 sixty-eighth of these is the fact that the  
 sixty-ninth of these is the fact that the  
 seventieth of these is the fact that the  
 seventy-first of these is the fact that the  
 seventy-second of these is the fact that the  
 seventy-third of these is the fact that the  
 seventy-fourth of these is the fact that the  
 seventy-fifth of these is the fact that the  
 seventy-sixth of these is the fact that the  
 seventy-seventh of these is the fact that the  
 seventy-eighth of these is the fact that the  
 seventy-ninth of these is the fact that the  
 eightieth of these is the fact that the  
 eighty-first of these is the fact that the  
 eighty-second of these is the fact that the  
 eighty-third of these is the fact that the  
 eighty-fourth of these is the fact that the  
 eighty-fifth of these is the fact that the  
 eighty-sixth of these is the fact that the  
 eighty-seventh of these is the fact that the  
 eighty-eighth of these is the fact that the  
 eighty-ninth of these is the fact that the  
 ninetieth of these is the fact that the  
 ninety-first of these is the fact that the  
 ninety-second of these is the fact that the  
 ninety-third of these is the fact that the  
 ninety-fourth of these is the fact that the  
 ninety-fifth of these is the fact that the  
 ninety-sixth of these is the fact that the  
 ninety-seventh of these is the fact that the  
 ninety-eighth of these is the fact that the  
 ninety-ninth of these is the fact that the  
 hundredth of these is the fact that the

are not uncommon in Greek authors, especially when referring to similar objects and scenes.

The present tendancy<sup>e</sup> is to regard the nine plays— Octavia being dismissed— as genuine, except, perhaps, Hercules Oetaeus. Internal evidence would lead to this conclusion. The same declamatory spirit is present in all.<sup>1</sup> The Stoic philosophy and fatalism which runs through Seneca's prose works pervades all.<sup>2</sup> Add to this the fact that we have no definite proof of the existence of a separate "Seneca Tragicus". If there are differences in literary quality, which some deny altogether,<sup>3</sup> these differences must not be interpreted too pedantically as proving different authorship, for no writer always writes up to standard<sup>4</sup>. In general, therefore, these tragedies are still accredited to Seneca.

---

<sup>1</sup> Bahr, in Chickering, pp. 23 ff.

<sup>2</sup> Kingery, p. 9.

<sup>3</sup> Müller, in Chickering pp. 23 ff.

<sup>4</sup> Richter, De Sen. Trag. Auc. pp. 1 ff.



## Part II.

## Experimental Investigation.

All really significant authors have a characteristic style which distinguishes their works from those of others. One would hardly assign the poems of Edgar Allen Poe and those of Henry ~~Wardsworth~~ Longfellow to a common author if these poets had published anonymously. The separate authorship of their poems can be distinguished not only by the difference in ideas and ideals presented and in the atmosphere created, but also by the marked differences in vocabulary, sentence structure, and general stylistic features. The contrast between the drama of Shakespear and that of Marlow is more subtle, but it is nevertheless discernible. Marlow uses the ~~same~~ verse form as Shakespear and disregards the unities in the same way but he does not have the same command of language nor can he portray a scene with such mastery nor is his style so varied. It is possible, however, for a clever person to imitate very successfully the style of another. Yet even so, there are apt to be some flaws which will reveal that the work is counterfeit, especially if the imitation assumes considerable length. If, then, the plays ascribed to Seneca are the product of more than one writer, a careful study of their style ought to disclose this fact. If another author has consciously imitated Seneca's style, the task will be more difficult, yet it should be possible to detect a pseudo-Seneca if there be one. I shall now proceed, upon the basis of the critical index verborum to the Tragedies assigned to Seneca, to submit the question of the genuineness of certain of these plays to a more searching



analysis than has hitherto been possible.

The study of style in this investigation has been restricted to an examination of the vocabulary with some reference to the syntax. The method used was as follows:

Tables were prepared containing every word used by Seneca and the number of times it occurred in each play. Different syntactical forms of words were recorded separately. The exact number of lines in each play was determined and a standardizing decimal fraction obtained by which to reduce the actual occurrences of a word in the various plays to numbers which could be compared directly. The actual number of lines in each tragedy (different frequently from the conventional numbers of J.L.Gronov, which have been retained merely for the sake of convenience in reference by both Leo and Peiper and Richter) follows: Hercules Furens, 1352; Troades, 1189; Phoenissae, 664; Medea, 1034; Phaedra, 1290; Oedipus, 1071; Agamemnon, 1039; Thyestes, 1116; Hercules Oetaeus, 1998; and Octavia, 995. The standardizing decimal fractions then are HF, .7; Tr, .6; Pho, .3; M, .5; Pha, .6+; Oe, .5; A, .5; Th, .6-; HO, 1.0; and Oc, .5. Three general modes of procedure were employed. First, a record was made of all the words which were peculiar to each tragedy. Notice was also taken of such words as appeared very frequently in one play. Second, words found commonly in any nine of the plays which were not found in the tenth were recorded. Third, a comparison of the number of occurrences of words common to all the plays was made. Unavoidable delay in commencing the investigation and the consequent lack of time prevented putting all of the tragedies through this process. Further study and other methods of comparison must be undertaken



before we can reach a definite conclusion.

The first aim of this study was to determine whether the method outlined above would give any results regarding the authorship of the Octavia which we practically know was not written by Seneca; for, if we cannot prove that this play is spurious by its style as revealed by its vocabulary and phraseology, it is useless to apply the method to the other plays. Previous investigators who have tried to disprove the genuineness of certain tragedies by citing peculiarities of vocabulary have been easily contradicted because they have rested their proof on too small a foundation. It is not to be supposed that the genuine plays have no peculiarities for they all have some. The argument that retro does not occur in the Octavia is not more damaging to the genuineness of that play than is the fact that rursus is not used in the Hercules Furens is proof that this play is spurious. It is in the comparative frequency of anomalies that proof must rest.

The man who wrote the Octavia had a limited and commonplace vocabulary. The record of the words peculiar to each play shows that Octavia has the greatest poverty of words not found in any of the other plays, with only 72<sup>1</sup> to its credit. The average number of strange words in the other nine plays is 120.7, or almost twice that amount. The Oedipus and the Agamemnon have almost

---

<sup>1</sup>This number and those that follow have all been reduced to standard for purposes of direct comparison as explained above. Numbers indicating actual occurrence will always be specified as such by underscoring.



three times as many. The play most nearly approaching the Octavia in this respect is the Hercules Oetaeus with only 91, but this play is one which has itself caused much controversy as to its genuineness. Two of these words, princeps and senatus, are accountable to the subject of the tragedy. Confestim is the only adverb peculiar to the Octavia and it occurs only once. There are only five adjectives and six nouns, none of which are unusual. The rest consist of verbs which are not at all out of the ordinary among Latin authors. There are 40 words common to the rest of the corpus which do not appear in the Octavia at all. Some of these words are commonplace enough and we are not to imagine that the author of the Octavia was not familiar with them but simply did not have occasion to use them or else, although knowing the words, did not employ them in his writings. Yet it is rather strange that he should not have used such a common word as eo or its compound abeo. The former actually occurs 89 times in the rest of the corpus while abeo registers 29. Locus, which appears 125 times in the first nine tragedies, is nowhere found in the Octavia. Corpus appears 79 times in these plays but not at all in the Praetexta. Other peculiarities of this sort may be noted by referring to the tables in the appendix. Much more significance can be attributed to the fact that such words as de, retro, sub, and unde are not used by this author. In the other plays, de occurs 29 times; retro, 33 times; sub, 71 times; and unde, 33 times. This indicates a marked difference in style and points strongly toward different authorship.



Other cogent facts come out of a study of the words which are common to all the plays. The Octavia prefers atque to ac while all the rest, with the exception of the Hercules Oetaeus, prefer ac to atque, especially the Hercules Furens, the Troades, and the Oedipus. That the Hercules Oetaeus and the Octavia are agreed on this point is assuredly more damaging to the genuineness of the former than conducive to the proof of the genuineness of the latter. The Octavia prefers que to et as do also the hercules Furens, the Medea, the Phaedra, and the Oedipus. The curious thing about this preference shown by the author of the Octavia is that it is much more noticeable than in the others. Que occurs nearly 100 more times than et in this play while the largest difference in the others is 40 in the Medea and the smallest is 2+ in the Oedipus. If we combine the number of occurrences of these two conjunctions we find that the Octavia has the fewest except the Hercules Oetaeus. Again we find the Hercules Oetaeus sharing the characteristics of the Octavia. Et in the sense of etiam appears 18 times in the Octavia. This is not so large a number as we find in the Phonissae, which has 23, but it is above the average of the other eight which is 7. Ex does not occur at all in this form and e occurs only twice. It is found in the others on an average of 14 times. Dum with the indicative is found only 4 times in the Octavia. There is no example of it in the Agamemnon yet the average of the rest is 20+. Certus is met with only twice in the Octavia and only three times in the Phoenissae. The average occurrence in the rest is 10+. So useful a word as habeo, which we find on an average of



12 times in the other nine plays, has only 2 occurrences in the Octavia. -Ne is only twice used in the Octavia. Its average, omitting the Oedipus which has 40 instances, is 11. Sic and ut (with the indicative) are used 4 times each in the Octavia while their averages elsewhere in the corpus are respectively 13.5 and 12+. Ubi is used only 4 times in the Octavia. The normal number is 13.6. Licet appears 36 times in the Octavia and 33 times in the Phoenissae but the general average of the rest is 18-. There are a number of adverbs which are found in greater frequency here than in the others. Diu occurs 32 times while the largest number in any other play is 10 and the average is not over 5. There are nearly as many cases of modo in the Octavia as in all the rest of the plays added together. The normal appearance of procul is 5+. It is used 14 times in the Octavia. The ratio stands as 16 to 6+ for saepe. There are 10 more instances of semper to be found in the Octavia than in the next highest which is the Oedipus with 24. The normal number is 13+. Tandem stands in the proportion 18 to 6+ and tot in the proportion 14 to 6+ except that the Phoenissae, which has 16+ was omitted from this calculation. Ten out of the 28 occurrences of totiens are to be found in the Octavia.

A few other miscellaneous peculiarities are added. Fourteen out of 26 instances of extinguo occur in the Octavia; 8 out of 10 instances of temere; 13 out of 26 of aula; 8 out of 14 of subicio. The latter is found only in the participial form elsewhere. Ingens occurs more than twice as frequently here as in the other plays. Mox is used eight times in the Octavia,



once in the Hercules Furens, and not at all elsewhere. The preposition intra is found only in the Octavia and the Hercules Oetaeus. Quis for quibus appears ten times in the corpus. Six of these instances are in the Octavia. The other four occur in the Medea, the Phaedra, the Oedipus, and the Hercules Oetaeus.

Illuesco is found only in the Octavia and the Hercules Oetaeus. It is curious to note that the Octavia is more positive than the others. Only 46 out of 885 instances of non are in this play. This is two-thirds as many as are found in the Hercules Furens, but the average is as high as 98 and the Phoenissae has 120. The ratio for nondum is as 2 to 8. Nihil is not found in the nominative but occurs three times in the accusative. The rest of the corpus has 43 examples. Nil is not found at all nor is nemo.

These arguments, which might be increased by further study, are sufficient to show that the author of the Octavia had a style different in many respects from that of the author or authors of the other plays. It will be noted, however, that this play shares a few of its peculiarities with some of the other tragedies. Oddly enough, or perhaps not so strangely after all, these plays are predominantly the Hercules Oetaeus, the Phoenissae and, to some degree, the Oedipus and the Agamemnon, which are the very plays whose genuineness has been most suspected after the Praetexta. These, then, were the tragedies next examined in this study. More time and attention were given to the first two since they have raised more doubt.

Some peculiarities of the Hercules Oetaeus have already been pointed out in connection with the arguments against the



Octavia, namely: illuesco and intra are common to both and absent from the rest; it has the greatest poverty of words peculiar to itself after the Octavia; it prefers atque to ac. The total occurrence of both these forms in this play is less than half the average appearance in the other plays. Ei is found in the Hercules Oetaeus five times, in the Octavia once, and in the rest not at all. Further examples of excessive use of particular words are ardeo, of which there are 19 instances or nearly five times the average; astrum, which is nearly three times as frequent here as in the Hercules Furens and over six times as frequent as in the rest of the corpus; ecce, 17 out of 64 instances of which are in this play; irascor, whose general average is 4 but which occurs 14 times here; neque, of which there are 61 instances in the Hercules Oetaeus but only an average of 37 in the others. There is also a high percentage for mihi and inter in the Hercules Oetaeus. The other plays which have inter frequently are the Phoenissae and the Octavia. There are other words which are comparatively rare in the Hercules Oetaeus. Altus is found only one fifth as often in this play as in the other plays of the corpus. Magnus is, in general, only one half as frequent as in the others. There is only one instance of diu here while the average of the rest is 6, omitting the Octavia which has 32 as mentioned before.

Some interesting comparisons can be made between the Hercules Oetaeus and the Hercules Furens. Malus is found twice as often in the Hercules Oetaeus as in the Hercules Furens. Arma occurs 6 times in the former but 27 times in the latter. Labor



stand in the ratio of 1 to 3. Hercules is not found in the nominative at all in the Hercules Furens while there are 11 cases of its use in the Hercules Oetaeus. More than that, the total occurrence in the Hercules Oetaeus of Hercules in all its forms is three times that in the Hercules Furens. This shows a notable difference in style.

A number of words which are not common to all of the plays, yet are found in several, are more prevalent in the Hercules Oetaeus than elsewhere. Half the instances of damno are contained in this play. Ten of the fourteen instances where axis is used are in the Hercules Oetaeus. Inquit occurs here 13 times. The only other occurrences are once in the Troades and once in the Medea. Gigans is a common noun 5 times in the Hercules Oetaeus. Elsewhere it is used as a proper noun, once in the Oedipus and twice in the Thyestes. Urbes in the vocative does not occur in the corpus except in the Hercules Oetaeus where there are three instances. We find inhibenda 4 times in this play and once each in the Phoenissae and the Medea but not elsewhere. Iecur in the Hercules Oetaeus has a psychological connotation in 4 cases as well as a physiological meaning in 2 cases. Elsewhere in the corpus it occurs in only 5 places all of which have the physiological meaning.<sup>1</sup> Interim has the meaning sometimes in this play where

---

<sup>1</sup>Cf. Ackermann: Rhein. Mus. 67 (1912) p. 467 where he pointed out the same thing except that he overlooked one occurrence of the word in Agamemnon 1, 18.



it occurs three times. In the Troades and the Phaedra, the only other places where it is found, it has its more ordinary meaning meanwhile. Colus is always inflected in the fourth declension in the Hercules Oetaeus while in the Hercules Furens and the Cedipus it is inflected in the second declension. There are also some eccentric spellings. The perfect participle of avello is spelled avols- in the Hercules Oetaeus but avuls- everywhere else in the corpus. The forms voltus and volgus are found only in the Hercules Oetaeus, the latter appearing twice, but the forms vultus and vulgus are also used here. Quom for cum appears four times in this play but nowhere else. This shows certainly that the manuscript tradition of the Hercules Oetaeus was in a measure different from that of the other plays, a fact which points to, although it is not sufficient to prove, separate authorship. The preposition pro is used in the corpus 23 times; 15 of these are in the Hercules Oetaeus. Propter is found twice in the Hercules Oetaeus, once in the Phoenissae, and nowhere else. The following adverbs appear predominantly in this play: saltem, with 7 out of the 10 occurrences; nempe, in the ratio 10 to 2.7; forte, 4 out of 6; and palam, 3 out of 4. Quam is below the average with only 6 as compared with the normal number 13.7. Quamquam (sine verbo) is used twice here and not elsewhere. It will be seen that this play has quite as many peculiarities as the Octavia.

The Phoenissae has even more differentiae. Arma is used 60 times in this play. Hercules Furens approaches nearest this number but has only 27 instances. The normal occurrence is as low as 11 and the Phaedra has only 3. Fluctus does not appear



in the Phoenissae while there are 51 cases of its use in the rest of the corpus. Sidus, which is found 45 times in the other nine plays, is also lacking here. We find licet 33 times in the Phoenissae. As recorded above, it is used by the author of the Octavia 36 times but 18 is the average appearance. Oportet is not used except in the Phoenissae. Fundo, servo, and ardeo are not found in this tragedy though they occur in the others respectively 24, 32, and 42 times. The author of the Phoenissae makes a much larger use of sum than is to be found in the other plays. Est stands to the average occurrence in the other plays in the ratio 163 to 99. The total appearance of sum in all its forms is 283. The Thyestes, its nearest rival, has only 192. The average occurrence is 143 or only a little more than half. It is not a very elegant or flexible style which is so dependent on this word. The preposition a, ab is more than twice as frequent in the Phoenissae as elsewhere. This is also the case with in with the accusative. In with the ablative is also used much above the average here, although it is not quite as frequent as in the Thyestes which shows a small increase of 7%. The particle -ne as in the Octavia is very rare. Non is used more frequently in this play than in any other. The form ego is used 43 times here. This is far above the next highest occurrence which is 13 in the Hercules Oetaeus. The general average is only 6. Is is used as an adjective only in the Phoenissae. Only 3 out of 90 instances of certus are located in this play. Exter (or exterus) and ulterior which occur 39 and 43 times respectively in the corpus are not present in the Phoenissae. There are several noteworthy discrepancies between this play and the



others with regard to conjunctions. Aut occurs 56 times. The highest figure reached in any other play is 38 while the average is not more than 26. The use of etiam in the Phoenissae exceeds even that in the Octavia which is itself over twice the average. Quoque is four times as frequent in the Phoenissae as in the average play. It is more than twice as frequent as in the Hercules Oetaeus and the Octavia which have 18 instances each. Sed has 10 more instances than are found in the Oedipus which has 50; the general average is 38. Si with the indicative is used almost two and a half times as often as is usual in the other plays. Hercules Oetaeus, in which it is also prevalent, has 15 less instances of its use. Ut with the indicative is below the average by 50 per cent, but with the subjunctive it occurs 80 times in comparison with a normal appearance of only 23. We find vel 23 times here and also to a high degree in the Oedipus and the Hercules Oetaeus. The average play has only 7. This excessive use of conjunctions does not indicate a very fluent and complex style. Many adverbs are also used with greater frequency in the Phoenissae than in the rest of the corpus. Hinc is used nearly four times as often as in the rest and twice as often as in the Thyestes which most nearly approaches the Phoenissae in this respect. Iam occurs 70 times here while the average is 49, omitting the Hercules Oetaeus which has 68 examples. Both tandem and tot are found above the average number of times. The Octavia also has this characteristic. There are 30 cases of ubi whose normal appearance is 11. Umquam stands to its average appearance in the corpus as 13 to 3.6; adhuc, as 20 to 5. Postergum does not occur else-



where. Totiens, on the other hand, does not occur here although it is used in all the others except the Hercules Furens.

Only a few differentiae are to be found in the case of the Oedipus and the Agamemnon. It is true that not quite so much time has been spent upon them as upon the others, but the record of the words found common to all the plays is as complete for them as for any. The record of the words peculiar to the Oedipus is also complete. The list for the Agamemnon extends only through the letter i, but this process was the least fruitful in the other cases. Not quite so extensive a study was made of favorite words in the corpus which are rare in these plays. Nevertheless, the number of peculiarities is so far short of those found in the three that have just been discussed as to make one suspect their spuriousness the more. These two plays have a few characteristics of their own. Quoque is used only once in each. We find donec with the indicative three times and once with the subjunctive in the Oedipus, once with the indicative in the Octavia, and once with the subjunctive in the Hercules Oetaeus.

No other example of its use is to be found in the corpus. In the Agamemnon and the Hercules Oetaeus the adverb palam is found, but nowhere else in Seneca's Tragedies. Adhuc is not made use of in the Oedipus though 35 examples can be pointed to in the corpus. Cum with the indicative occurs six times in the Oedipus as compared with an average of 21.6 times in the rest of the plays. Dum with the indicative is absent from the Agamemnon altogether. There are 76 actual cases of its use in the corpus. Sic occurs 4 times in the Oedipus, 8 times in the Agamemnon, and 4 times in



the Octavia. Its average appearance in the others is 17. Only 2 of the 95 examples of ne are in the Agamemnon. -Ne is used 40 times in the Oedipus while its normal appearance is 10. The only instance of attamen in the corpus is in the Agamemnon; of adversus, in the Oedipus; of demum, in the Agamemnon; of citra, in the Oedipus. Two examples of hodie are found, both in the Agamemnon. This completes the list of anomalies found in these two plays.

At the beginning we agreed that only in a large number of eccentricities could rest a proof of spuriousness. A large number have been found in the Octavia which we know to be spurious. An equal if not larger number have been found in the Phoenissae and the Hercules Oetaeus. It would be added evidence against the genuineness of these plays if it could be shown that a play known to be Seneca's has fewer peculiarities than these. Due to the limited amount of time at my disposal, this test has not been made. It is significant to note, however, that even two plays whose genuineness has been somewhat doubted— I refer to the Oedipus and the Agamemnon — have so small a number of individual peculiarities. While it is not possible to say absolutely that this investigation proves the spuriousness of the Phoenissae and the Hercules Oetaeus, nevertheless it does cast suspicion upon their genuineness.



HF Tr Pho M Pha Oe A Th HO Oc

Words found frequently in the corpus which are missing in one or more plays.

5	3	2	3	3	3	2	1			abdo
3	1	1	6	2	2	2	5	7		abeo
1	1		2	4	3	1	5			addo
3	4	6	4	2	0	2	2	11	1	adhuc
1	5	2	1	2	2		4			admoveo
3	2	3	5	3	1	1		3		aequus
2		3	1	7	1	1	2	2		ager
2	2	1	3	4		1	2	5		agnosco
2	3	1	1	1	4		3	6	1	aliquis(adj.)
1	6	7	7	4	5	2	2	10		aliquis(subst.)
3	9	8	8	5	9	2	5	16	1	both
4	1	1	1	7	3		2	4		amnis
3	2		1	4	3	2	2	1		aperio
1	1	1	3	3	1	3	2			aqua
	2			2		1	3	5	13	aula
6	5	4	1	1	6	2	6	5		avidus
2	2	1	2	1	1	2	5	3		bibo
1	4		2	1	1	3	3	7		cano
6	4		1	4	1	4	3	6		cervix
3	2	3	1	7	3	2	1			cileo
3	2	2	3	4	2	1	1	4		cito
1	2	1	1	2	2		1	1		coeo
10	4	1	2	9	4	7	2	4		collum
9	5	5	5	18	9	9	9	10		corpus
3	1	1	2	2	3	2	4	4		curro
3	3	2	2	4	4		2	3		desum
2	4	3	3	3	1	2	4	7		de
1	2	2	5	6	3	5	3	6		donum
4	3	3	3	2	8	11	8	4		dubius
6	5	8	3	5	6	5	6	5		duco
1	3	4	7	2	2	1	3	2		duo
15	13	9	10	6	7	2	9	20		eo
7	3	6	4	5	4	2	6	13		erro
2	5		6	4	6	7	2	7		exterus(exter)
9	5	3	4	8	2	4	3	9		flecto
5	6		3	8	9	9	4	2	5	fluctus
1	6	1		2	4	1	7	4	2	fluo
	5	2	8	3	1	3	5	6	1	fraus
5	2	2	1	7	4	1	2	4		frons
2	1	2	3	3		2	3	6	6	fulgeo



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	30
2		1	4	4	1	8	3	20	3	fulmen
7	3		3	2	3	4	2	3	2	fundo
	6	2	1	2	1	1	3	2	4	gaudeo
	2	1	1	2	2	1	1	3	11	genetrix
4	11	4	3	2		6	4	8	12	hostis
6	4	2	5	3		5	1	4	2	impetus
4	4	3	4	3	3	6	7			incertus
3	3	2	4		1	5	2	10		inclitus
6	2	3		3	9	3	1	5	4	infanda
1	2	3	1	1		1	3	5	6	infelix
7	4	4	2	3	5	3	4		5	ius
1	4	3	4	10	3		4	5	3	iuvenis
3	3	2	1	6	4		5	2	3	labor(verb)
8	5	2		1	3	6	7	5	7	laetus
11	13	4		14	4	8	4	14	3	latus
6	3	1		1	2	1	2	13	2	laus
4	5	5	4	9	4		1	6	7	letum
25	14	6	9	13	12	8	11	27		locus
8	5		2	9	5	2	4	5	3	maestus
8	7	2	6	5	6	3	9	21		medius
4	6	1	4	3	4	6	7	4		modus
5	4	3	1	5	3	4	7	4		mons
1	3	2		2	1	1	1	10	2	nempe
1	2	4	4	4	2	6	4	6		nil
1	3	2	2		1	1	2	1	4	opto
2	2	1	2	1	2	1	2	2		paveo
5	3	1	1	3	2	2	4	4		pavidus
5	8	7	4	6	9	5	10	17		pono
4	2	1	3	3	1	3	2	6		praebeo
2		2	2	1	3	2	3	3	1	quin
6	7	3	9	9	14	11	3	5		regius
9	7	2	7	8	6	5	8	2		relinquo
7	4	2	1	2	5	6	4	2		retro
	3	1	1	2	5	3	1	6	2	rursum(rursus)
5	1	1	1	2	3		3	2	1	satis(adv.)
8	4	4	4	7	7	5	1	15		saxum
5	3	6	3	7	4	3	5	2		scio
5	2		5	3	3	1	4	4	7	servo
5	1		2	10	5	1	5	10	6	sidus
8	4	3	2	15	10	1	8	15		silva
1	1	1	1	3	1	3	1	1		sisto



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	31
13	12	2	9	4	7	3	8	9		soleo
7	3	1	6	3	9	3	4	10		sono
5	4		2	2	3	2	3	4		speculor
7	5	2	5	6	7	8	7	5		tremo
7	5		4	5	2	7	2	11		ulterior
8	1	2	1	2	2	1	3	13		unde
5	3	2	2	4	2	3	4	4		vadum
11	10	1	2	11	5	2	1	13		vastus

---

Note. All green figures mean the actual number of occurrences of a word in all its syntactical forms. Red figures represent corrected numbers. Black figures mean actual occurrence of a single form.



Words common to many of the tragedies.

14	6+	23	18	6	4	4	8	14	12	a
10	8+	16+	4	11	9	6	9	12	6	ab
24	14	39+	22	17	12	10	16+	26	18	both
3	0	6	0	2	2	12	5	2	2	alternus
24	30	30	18	31	36	30	23	5	20	altus
3-	6	0	8	1+	6	2	8+	19	6	ardeo
27	20	60	6	3	8	14	8+	6	6	arma
14	3	10	18	13	10	20	6	4	4	adsum
12	3	0	4	5	2	4	8	31	12	astrum
17	16+	23	20	20	22	20	20	15	46	atque
33	43+	36+	28	26	42	30	31+	8	6	ac
10	11+	10	6	16+	12	16	3+	14	4	at
38	25	56+	2+	38	20	22	21+	31	16	aut
31+	8+	13+	2+	25	34	24	15	38	24	caelum
3-	15	13	8	8	6	6	8+	5	6	causa
13-	5	3	10	15	18	6	10	12	2	certus
4+	6+	10	6	11+	2	10	10	3	2	cludo (claudio)
18+	6+	20	2	2	24	26	20	16	16	cum (praep.)
18+	23	20	32	18	6	20	20	22	22	cum (conj. cum indic.)
3-	15	3+	12	10	12	10	5	7	12	cum (conj. cum subj.)
17	3+	3+	4	23	4	6	10	9	12	cur
5	6	10	4	5-	4	4	16	1	32	diu
8+	1	23	14	15-	18	0	15+	20	4	dum (cum indic.)
10	1	6+	6	0	6	12	1	17	8	ecce
8+	8+	43	10	5	8	2	8+	13	6	ego
34	25	40	28	10	16	14	21+	50	68	mihi
8	6	3	6	31	16	10	3+	5	14	en
248+	316+	266+	236	281	264-	284	258+	213	174	et(vid. que)
4	10	23	8	0	6	10	10	8	18	et(= etiam)
11+	21+	10	8	5	2	10	15	3	0	ex
12+	23+	23	22	8	8	8	18+	10	2	e
23+	44+	33	30	13	10	18	33	13	2	both
5+	14	30	12	8	16	20	10	9	26	fortuna
11	20	13	22	5	8	6	15	19	2	habeo
0	0	3	4	18	4	4	3	1	18	haud
7	1	16	6	1	8	6	0	3	0	haut
7	1	19	10	19+	12	10	3	4	18	both



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	33
11	5	43	10	6	8	20	15	21	6	hinc
36	35	70	62	30	50	60	55	68	46	iam
45	40	113	54	53	58	44	63	78	58	in (cum ac.)
38	28	60	36	40	48	28	65	50	32	in (cum ab.)
11+	13+	6	10	6+	2	2	11+	6	22	ingens
5+	10	16	12	11+	14	10	8+	17	20	inter
11	10	26+	28	8	12	6	21+	7	32	ira
5	6	6	6	3	8	6	1+	14	2	irascor
13-	15	33+	18	18	20	20	21	18	36	licet
43	76+	56+	38	55	58	44	60	25	46	magnus
30	25	46+	48	54	40	62	61+	60	34	malus
71	57+	83	58	41+	70	56	38+	81	40	manus
3-	5	3	0	8	2	0	6	2	24	modo
8+	6+	10	10	6	12	2	18	7	16	ne
15+	15	3	1+	8	40	14	3+	18	2	-ne
35+	41+	43	22	33	36	42	48	61	40	neque
3	6	2	4	3	1	2	15	7	3	nihil
65+	98	120	90	100	100	114	98	100	46	non
14+	8	10	14	1+	2	4	11	7	2	nondum
4+	5	6+	12	10	2	8	8+	7	2	numquam
27	36+	33	50	45	24	38	15	40	22	nunc
21+	23+	10	10	40	12	22	13	34	12	0
30	23+	43	52	68	46	28	23+	38	40	per
15	13	13	6	3	6	10	6	8	18	post
4+	3+	10	12	5	6	0	6+	3	4	pro
1	5	3	10	8	10	4	5	2	14	procul
10	1	41	18	18	6	0	3+	8	2	qua
13-	13+	23	14	18	12	10	11+	6	10	quam
273-	263+	263+	276	300-	266	220	120	208	273	que
13-	10	40	16	6	2	2	11+	18	18	quoque
7	1	3	8	5	12	10	8	3	16	saepe
11	15	16	6	6+	28	18	18+	9	18	sanguis
0	3+	3	2	0	2	0	3+	7	4	sat
0	6+	3	6	1+	8	2	6+	6		satis
0	10	6	8	1+	10	2	10	13	4	both
37	31+	60	20	26	50	56	50	44	42	sed
14	11	16+	12	21+	24	14	3+	6	34	semper
23-	31+	63	46	30	14	10	33	48	12	si (cum indic.)
5	6	13	14	11+	12	10	1	11	2	si (cum subj.)
13-	23	20	18	18	4	8	15	13	4	sic
1+	3+	6+	4	5	4	10	0	1	4	simul



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	
3-	6+	10	2	3+	4	2	11+	1	4	sine
5+	0	0	0	10	8	2	1	8	0	sive
4+	3+	0	0	0	0	2	1+	4	0	seu
9+	3+	0	0	10	8	4	2+	12	0	both
4+	3+	6+	2	3+	18	2	15	18		sub
127	145	283	164	148	102	124	193	169	120	sum
84	92+	163	102	88	56	88	136	98	70	est
5+	11+	16+	6	10	16	2	13+	8	6	tam
10	21+	13	6	6	10	6	16+	20	14	tamen
7	3	13	6	3	10	14	8+	5	18	tandem
7	6+	16+	8	5	6	6	6+	7	14	tot
0	1+	0	4	5	2	2	1	3	10	totiens
8+	8+	0	0	13	10	4	0	7	2	tum
4+	6+	6+	4	5	0	2	5	5	8	tunc
11	13	30	10	6	6	22	11+	15	4	ubi
3-	1+	3	2	5	2	2	3+	2	2	ultro
4+	5	13	4	5	4	4	1+	4		umquam
11+	1+	6+	2	3+	4	2	5	13	0	unde
11+	18+	6+	12	16	14	16	1+	17	4	ut (cum indic.)
23-	18+	80	34	18+	16	22	23+	23	32	ut (cum subj.)
3-	6+	6+	12	5	6	14	6+	5	6	-ve
8	6	23	8	5	14	8	8+	17	8	vel
3-	5	3	12	8	10	6	5	9	4	vix



29	Words common to the other nine plays which	o	abeo
44	are not found in the <u>Octavia</u> .	o	aliquis
19		o	bibo
22		o	cito
43		o	collum
79		o	corpus
24		o	curro
29		o	de
33		o	donum
46		o	dubius
49		o	duco
25		o	duo
89		o	eo
52		o	erro
47		o	flecto
28		o	frons
125		o	locus
67		o	medius
39		o	modus
36		o	mons
33		o	nil
37		o	nemo
17		o	opto
15		o	paveo
25		o	pavidus
71		o	pono
25		o	praebeo
67		o	regius
54		o	relinquo
33		o	retro
55		o	saxum
38		o	scio
66		o	silva
13		o	sisto
67		o	soleo
46		o	sono
71		o	sub
52		o	tremo
33		o	unde
29		o	vadum
56		o	vastus



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oe	36
1										adiutrix
1										altor
1										amicio
1										anguifer
1										annuus
1										assequor
1										aurifer
1										caelifer
1										circumsono
1										colubra
1										concavus
1										confringo
1										consero
1										consummo
1										copulo
1										corytus
1										cristatus
1										croceus
1										delecto
1										efficax
1										efflo
1										effulgeo
1										erus
1										exorno
1										favonius
1										flagito
1										fraudo
1										frendo
1										furtim
1										germino
1										hamus
1										hospitus
2										ianua
1										impexus
1										impingo
1										inaccessus
1										ineo
1										ingemino
1										inhio
1										inicio

\*Only the first form of the word is given here.



[illegible]



1	valva
1	vastitas
1	vesanus
84	Total number.
120	Corrected number.

❁ ❁

Words peculiar to Troades.

1	accurro
1	aestimator
1	aestimo
1	ancora
1	arista
1	assurgo
1	attraho
1	caveo
1	cicatrix
1	clivus
1	concuesus
1	confodio
1	contero
1	continuus
1	cruciatus
1	deciens
2	dedisco
1	deploro
1	desilio
1	devoro
1	dimico
1	dissipo
1	documentum
1	domitrix
1	doto
1	echo
1	elabor
1	enarro
1	extollo
1	festino



1	formido
1	gratulor
1	iamiam
1	illacrimo
1	indigeo
1	individuus
1	iniustus
1	intremo
1	irrito
1	ius iurandum
1	labefacio
1	laetificus
1	lapidosus
1	lis
1	machinator
1	mactator
1	maleficus
1	mordeo
1	neccesitas
1	obrepo
1	obtingo
1	olenos
1	postremus
1	praeluceo
1	prorumpo
1	reboo
1	recidivus
1	reviso
1	scaenus
1	seductus
1	sinon
1	solacium
1	sortitor
2	spatiosus
1	stupor
1	subverto
1	suffulcio
1	supprimo
1	tinnulus
69	Total number.

115

Corrected number.

\*\*\*\*\*



## Words peculiar to Phoenissae.

1	absisto
1	aedes
1	ascribo
1	aucupor
1	avia
2	clipeus
1	concupisco
1	conflo
1	conspectus
1	decumbo
1	deflecto
1	delabor
1	desertor
1	dotalis
1	equestris
1	equitatus
1	exarmo
1	exhortor
1	exsecrabilis
1	ex(s)ulo
2	frugifer
1	incestificus
1	inclino
1	inrideo
1	inusitatus
1	is (adj.)
1	lixa
1	membratim
1	mensis
1	milito
1	noxa
1	oportet
1	oppositus
1	ostento
2	pactum
1	postergum
1	praecox
1	praescribo
1	proculco
1	proficio



1	propago
1	protendo
1	quantulus.
1	recrudesco
2	rescindo
1	rivalis
1	sepes
1	transno
1	vasto
49	Total number.
163	Corrected number.

\*\*\*\*\*

Words peculiar to Medea.

1	aboleo
1	affatus
1	altaria
1	augesco
1	capra
1	clepo
1	colloquium
1	compingo
1	comprecor
1	congrego
1	conscendo
1	convicium
1	copia
1	decoquo
1	deligo
1	discindo
1	dissaepio
1	dos
1	dulcesco
1	ebrius
1	eiuro
1	exporto
1	ex(s)erto
1	figura
1	flagellum
1	frutex



1	fugitivus
1	fulgur
1	glacies
1	immanitas
1	inauditus
1	incesso
1	inrepertus
1	insomnis
1	integro
1	intento
1	iocus
1	indico
1	letificus
1	luridus
1	machinatrix
1	minuo
1	mulciber
1	multifidus
1	nebulosus
1	nidificus
66+	Estimated number.
132+	Corrected number.

\*\*\*\*\*

Words peculiar to Phaedra.

1	actutum
1	adiudico
1	adnumero
2	aggravo
2	agricola
1	ammentum
1	ardesco
1	arqnitenens
1	ascisco
1	assensor
1	astrepo
1	biiugis
1	bison
1	castificus
1	castitas



2

centeni

1

coitus

1

comans

1

compenso

1

construo

1

coorior

1

cornipes

1

cornus

1

creator

1

cruento

1

cultor

1

decolor

1

de(e)rro

1

dego

1

degravo

1

delicatus

1

despolio

1

detestor

1

devius

1

diffugio

1

dimoveo

1

dominatrix

1

domito

1

donator

1

eversor

1

evito

1

evolo

1

exosus

102

Estimated number.

170

Corrected number.

\*\*\*\*\*

Words peculiar to Oedipus.

1

accelero

1

ascipiter

1

addecet

1

admonitus

2

aduncus

1

adversus

1

albeo



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oe	44
					1					amarus
					1					ambages
					1					arrideo
					1					asellus
					1					Baca
					1					bassaris
					1					biceps
					2					bidens
					1					bimaris
					1					carchesium
					1					cinnamum
					1					citra
					1					combibo
					2					compello
					1					compes
					1					comprehendo
					1					conceptus
					1					convallis
					1					convinco
					1					corymbus
					1					culmus
					1					decoro
					1					deminuo
					1					denego
					2					edoceo
					1					enodis
					1					equito
					1					examen
					1					exolesco
					1					fastus
					1					feritas
					1					fluidus
					1					fretus
					1					frondifer
					1					glaeba
					1					illico
					1					implacibilis
					1					implecto
					2					inauspicatus
					1					indicium
					1					innuptus



1

intro

1

inutilis

1

inviso

1

irruo

1

iuvenca

1

lac

1

laniger

1

mala

1

maritalis

1

matutinus

1

meatus

1

monitus

1

myrtus

1

nanciscor

1

nefastus

1

ni

1

nodosus

1

novo

1

obiaceo

1

obtendo

1

obtero

1

odorus

1

oestruo

1

omentum

1

pavito

1

peremptor

1

pirata

1

platanus

1

praecurro

3

prosilio

1

pumex

1

reporto

1

restagno

1

rima

1

salubris

1

subditivus

1

sublabor

1

terrificus

1

triceps

1

tridens

1

turgidus



1	unanimus
1	uncus
1	vacca
2	vitis
93	Total number.
186	Corrected number.

\*\*\*\*\*

Words peculiar to Agamemnon.

1	adnato
1	aequiaevus
1	allego
1	anteo
1	apparatus
1	aratum
1	asporto
1	assideo
1	attamen
1	auriger
1	bellicosus
1	blandiloquus
2	buxus
1	casses
1	certamin
1	commorior
1	condisco
1	conqueror
1	corono
1	crepito
1	curia
1	decennis
2	decido
1	dedecus
1	demeto
1	demum
1	deripio
2	designo
1	destringo
1	devincio
1	dicto



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oe	47
						1				egressus
						1				evincio
						1				extra
						4				exuro
						1				felicitas
						1				filia
						2				furor
						2				hodie
						1				ignobilis
						1				immo
						1				impense
						90+				Estimated number.
						180+				Corrected number.

\*\*\*\*\*

Words peculiar to Thyestes.

1	adipiscor
2	alveus
1	ambitio
1	amomum
1	ango
1	area
1	argentum
1	assumo
1	attendo
1	benignus
1	bucina
1	capesso
1	cena
1	civitas
1	colloco
1	conspicuous
1	contrecto
1	contundo
1	conviva
1	crastinum
1	credibilis
2	cupidus
1	deceptor
1	denudo



1	detestabilis
2	devoveo
1	diadema
1	diluo
1	discerpo
1	divino
1	enervis
1	erado
1	erricto
1	exardesco
1	excubitor
1	exhorreo
1	exopto
1	exortus
1	flexura
1	frustum
1	humo
1	ieiunium
1	immaturus

90+

Estimated number.

150

Corrected number.

\*\*\*\*\*

Words prculiar to Hercules Oetaeus.

1	accomodo
1	acus
1	adhibeo
1	admisceo
2	aemulus
1	aresco
1	assero
1	auge
1	australis
1	circumspicio
1	clangor
2	collabor
1	commodum
1	configo
1	consuesco
1	contego
1	contendo



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oe	49
								1	conterreo	
								1	conturbo	
								1	costa	
								1	cuneus	
								1	defero	
								1	defugio	
								1	deperdo	
								1	deplango	
								1	derigesco	
								1	detero	
								1	detrecto	
								1	despliceo	
								1	dissuadeo	
								1	eminus	
								1	eneco	
								1	exemplar	
								1	ferculum	
								1	fistula	
								1	fragmen	
								2	furvus	
								2	impavidus	
								1	inardesco	
								1	incalesco	
								1	incognito	
								1	inconcussus	
								1	incredulus	
								2	ingemesco	
								1	ingemo	
								1	innubis	
								1	insto (insisto)	
								1	intorqueo	
								1	inuro	
								1	investio	
								1	invocatus	
								1	iucundus	
								1	iugerum	
								1	letifer	
								1	magus	
								1	mensura	
								1	mismans (mimas)	
								1	montifer	



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	50
							1		nescio qui	
							1		neuter	
							1		pacator	
							1		paeon	
							1		perbibo	
							1		persono	
							1		pervolo	
							1		phaselus	
							2		populus	
							2		praeclarus	
							1		praegredior	
							1		praemonio	
							1		prodeo	
							1		prosequor	
							1		quattuor	
							4		quom	
							1		redigo	
							3		resilio	
							1		resorbeo	
							1		solifer	
							1		spicifer	
							1		spina	
							1		stipo	
							1		subiaceo	
							1		suffundo	
							1		teprfacio	
							1		tepor	
							1		tergeo	
							1		torridus	
							2		transfero	
							1		tremefacio	
							1		tremibundus	
							1		vestio	
							94		Total number.	
							91		Corrected number.	

\*\*\*\*\*

Words peculiar to Octavia.

accenseo  
adimo



HF	Tr	Pho	M	Pha	Oe	A	Th	HO	Oc	51
									1	adolescentia
									1	commendo
									1	comprobo
									1	confestim
									1	confirmo
									1	consecro
									1	cratis
									2	destruo
									1	discidium
									1	enitor
									1	excubo
									1	firmus
									1	foedo
									2	illustris
									1	institivus
									1	insociabilis
									1	intermitto
									1	irrumpo
									1	no
									3	obsequium
									1	praecipio
									1	praefectus
									1	praepotens
									19	princeps
									1	proavus
									2	probitas
									1	procreo
									2	proveho
									1	recolo
									1	reticeo
									1	satelles
									3	senatus
									1	senesco
									1	singuli
84	69	49	(66+)	(102+)	93	(90+)	(90+)	91	36	Total number.
120	115	163	(132+)	(170+)	186	(180+)	(150+)	91	72	Corrected number.

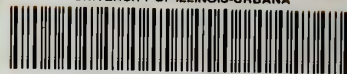
\*\*\*\*\*

1352	1189	664	1034	1290	1071	1039	1116	1998	995	Total lines.
.7	.6	.3	.5	.6+	.5	.5	.6-	1.0	.5	Standardizing decimal fraction.





UNIVERSITY OF ILLINOIS-URBANA



3 0112 086832216